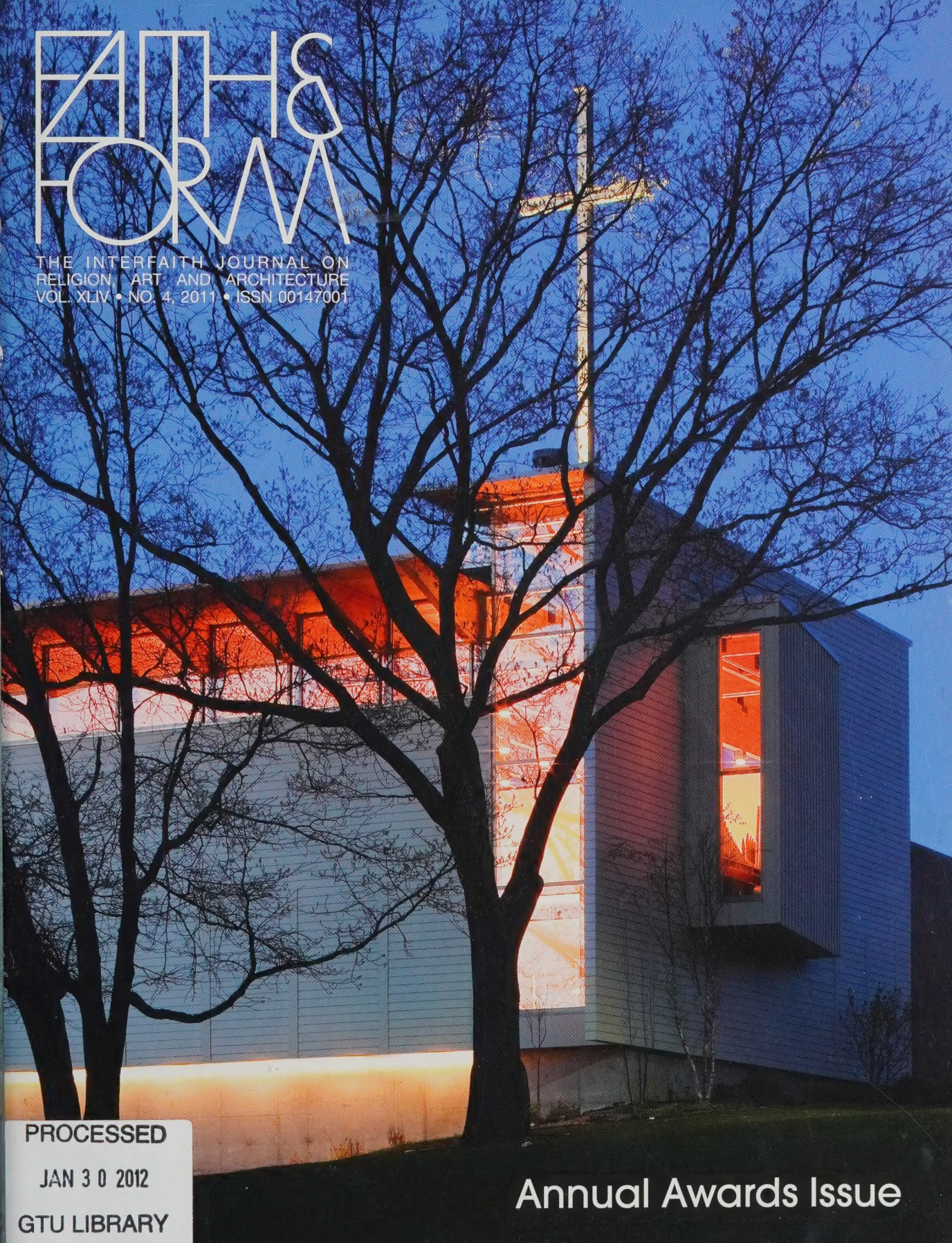

# FAITH & FORM

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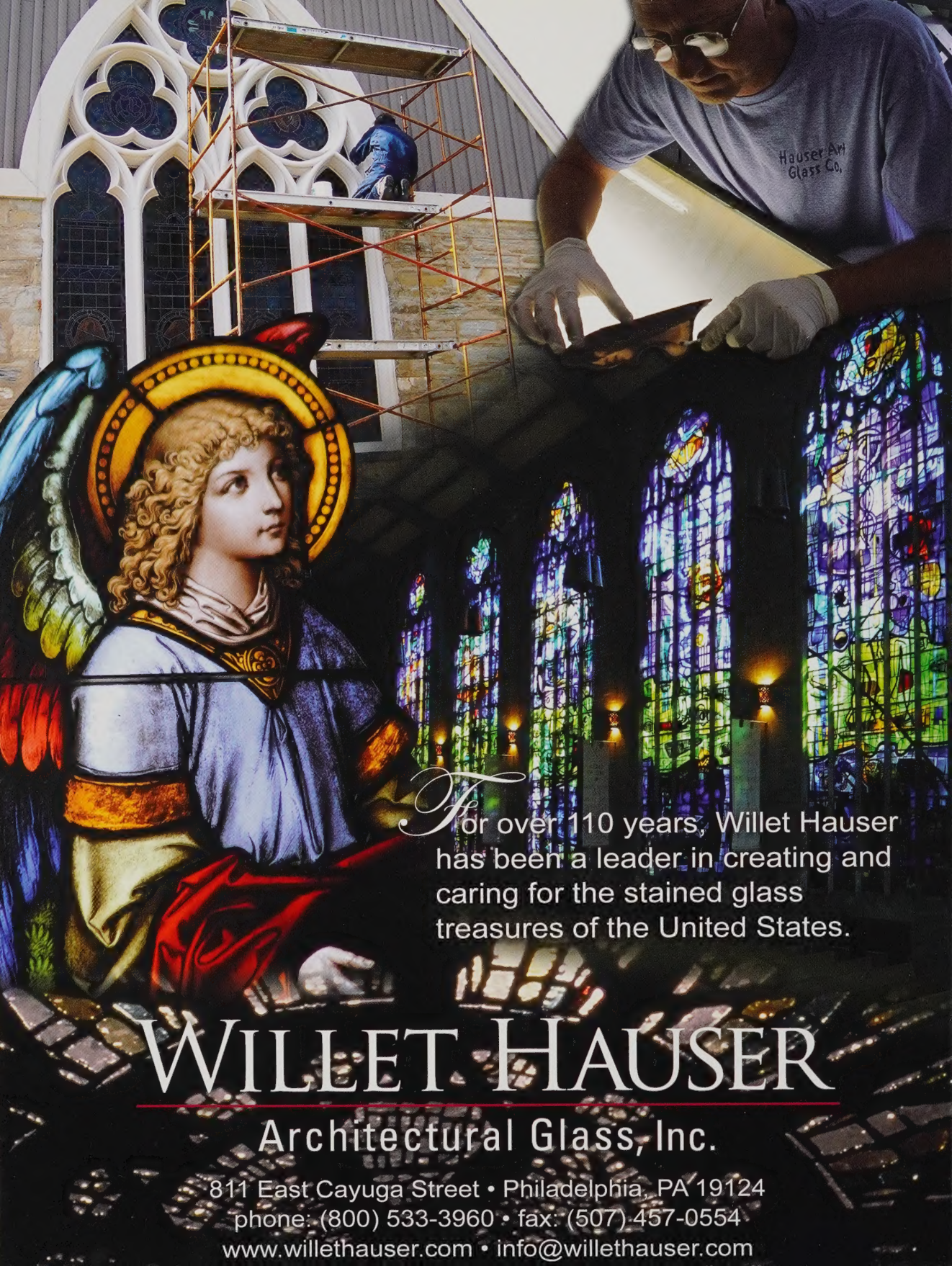
## Annual Awards Issue

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First Congregational Church in Rochester, Michigan, by Constantine George Pappas AIA Architecture/Planning, one of 21 winning projects in the 2011 International Faith & Form/IFRAA Religious Art and Architecture Awards program, which starts on page 7.

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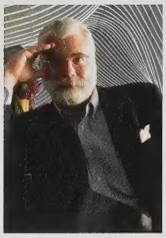

# Litmus Test

EDITOR'S PAGE ✶ MICHAEL J. CROSBIE

The other day, in the Faith & Form LinkedIn discussion group online, a group member brought up the topic of the fealty of those who work with congregations on architecture and art projects. He wanted to know if he might not be considered for a stained-glass commission if the congregation knew he was a Mormon (assuming the congregation wasn't Mormon). An artist who is a Mormon adds another component to the issue, because some denominations don't consider Mormons to be Christians.

There are at least two issues here: Would a congregation hire a stained-glass artist who wasn't of the same faith?; would the congregation hire someone they considered some sort of pagan? The first question deals with whether the artist can truly understand the theology of a religion that he or she is not a part of, at least well enough to create art that embodies the beliefs of that religion. The second issue is one of worthiness: should a congregation give work to a "non-believer" when there might be believers who could accomplish the work? In other words, should you reward a non-believer with a commission? Or, to put it another way, is it OK with God?

A member of our group commented that you don't have to be a believer to be a talented architect or artist: "Probably the greatest church architect of the 20th century, Bertram Goodhue, was a committed agnostic, if that's not an oxymoron." Another pointed out that Henri Matisse's Chapel of the Rosary for a community of Dominican nuns in Vence, France, was the achievement of a lapsed Catholic who designed the architecture, art, and everything in it, and then pronounced it his greatest masterpiece. Another member who joined the discussion said that an architect or a designer's religion doesn't matter to her: "Their job is to interpret my building dreams."

Religious architecture and art are probably the only fields where practitioners might be questioned about whether they share the beliefs of their clients, or have a thorough knowledge of the faith. "Do you need to be an athlete to design a stadium?" one of our group members asked, "or a lawyer to design a courthouse, or a doctor to design a hospital?" Beyond that, do architects and artists have to profess the same values, ethnicity, or nationality as their clients? Such questions arose a few years ago when a Chinese national sculptor was selected to create the memorial statue of Dr. Martin Luther King in Washington, D.C. Shouldn't an African American do the sculpture, some asked. Does it matter?

One member commented that some congregations seek designers with different backgrounds because of their insight into a different architectural tradition. His research of Antiochian Orthodox churches in the U.S. revealed that some congregations seek out Muslim architects because they believe that such architects have a better feel for the Eastern Mediterranean aesthetic than most local architects.

We'd like to hear what you think about the use of a "litmus test" for architects and artists bidding to work for certain congregations. Join the Faith & Form group on LinkedIn at www.faithandform.com/linkedin and weigh in with your opinion. Or you can write to us at: mcrosbie@faithandform.com.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com

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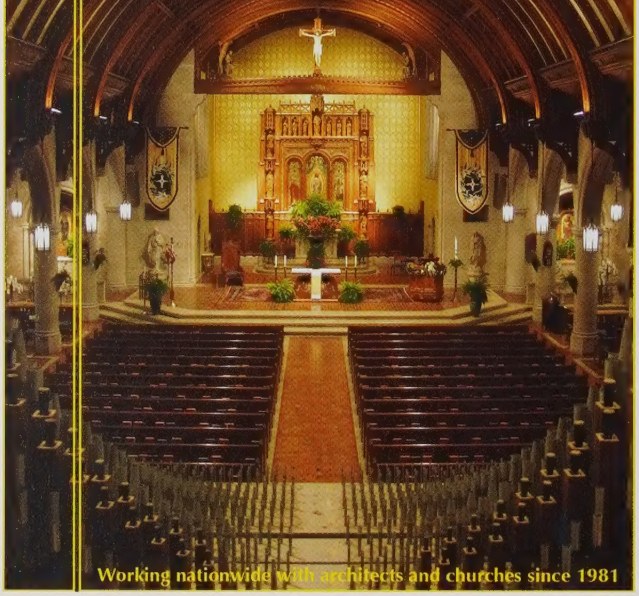

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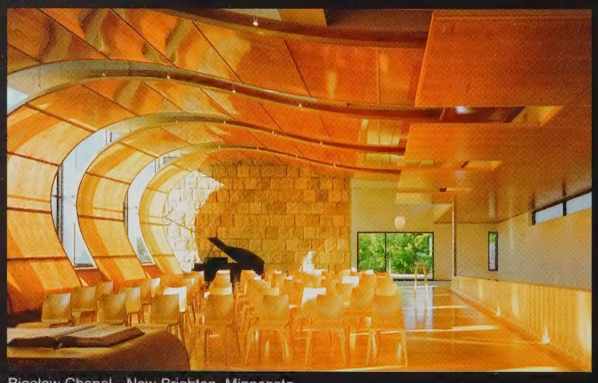

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# The 2011 Religious Art & Architecture Awards

By Michael J. Crosbie

Photo: Nell Redmond

*The 2011 Religious Art and Architecture Awards Jury, left to right: Siddiq Karim (architect); Laura Kruger (artist); The Reverend Canon Cindy Evans Voorhees (clergy and jury chair); James Shields (architect); Elizabeth Plater-Zyberk (architect).*

"Context" was the watchword for this year's Faith & Form /IFRAA Awards jury, which reviewed a field of 140 entrants distributed among all categories. Context was important for several reasons. On a pragmatic note, the jury was eager for more contextual information in the entries themselves. In architecture and interior design, they wanted to have a better understanding of the neighborhood, existing conditions, adjacencies to the projects, and the context in which design decisions were made. In the arts, the jury was curious about the context in which works were to be displayed or used: are they part of a worship environment, or are they in a privately held collection not associated with a community of believers? The distinctions about context, the jury members felt, were important in their consideration of whether a certain work of art or architecture was appropriate, given the conditions around it (not only the physical context, but the context of the faith community supporting the work). Context as a factor in the jury's assessment of architecture and art resulted in a varied and "ecumenical" posture about style. As you will see from the results, traditional architecture and art are represented in this year's award winners, as are more contemporary and cutting-edge works. In some past awards programs, individual jurors would not consider work in a style or tradition that challenged their own design or artistic predilections. This was not the case with this year's jury members.

Another interesting development in the jury's commentary was its interest in attracting more entries that were not worship spaces: community outreach facilities, fellowship halls, educational environments, convents, and monasteries. The Call for Entries for the awards program states that any kind of project, used for worship or not, can be submitted to the awards program as long as it supports a religious purpose. That purpose should be part of the mission of a faith community. This means that a work of art or architecture does not necessarily have to be part of a worship environment, as long as it serves a religious purpose.

Projects that dealt with existing conditions, made welcome additions, or dealt with existing shortfalls in religious environments and made them stronger--the jury applauded such work as important to the ongoing life of communities of faith. Recognizing that more of this type of work is being done than newly commissioned "stand alone" projects, next year Faith & Form will dedicate an entire issue to religious architecture and art that supplements or augments existing conditions.

The jury hoped that the awards program would attract projects for faiths outside of the Christian/Jewish/Muslim traditions (although the dearth of Islamic projects submitted means that the program needs to attract more architects, designers, and artists working in that realm). And it should appeal to younger generations of would-be artists and architects. Recognizing this well of creative energy, the awards program in 2012 will add a new category: Student Work. Students of architecture, interior design, art, graphic design, textiles, furniture, and metalwork will be invited to submit school projects designed in response to a religious program or purpose. There will be more information about this new category before the awards Web site (faithandformawards.com) opens for submissions on April 1, 2012.

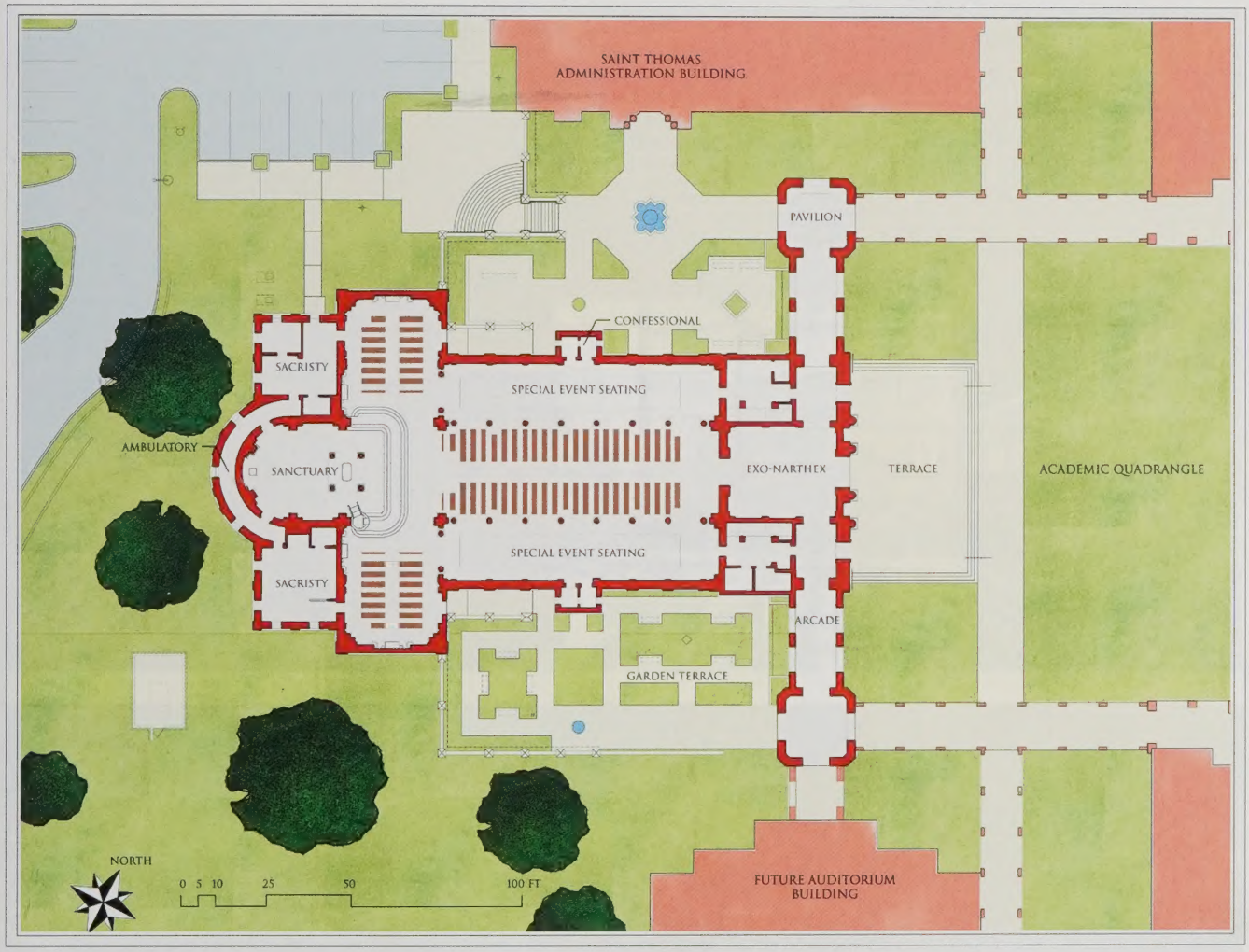
# Duncan G. Stroik Architect LLC

## The Chapel of Our Lady of the Most Holy Trinity » Santa Paula, California

Thomas Aquinas College is nestled amongst the mountains of southern California. The arcaded campus, inspired by the Lawn at the University of Virginia, employs a Palladian organizational scheme with a central building and flanking wings. This helps to unify the architecture and delineate the organizational hierarchy of the campus. As a Catholic college, the chapel, rather than the library, is in the prime position on the quad. The new chapel, anticipated from the foundation of the college, needed to exhibit an architecture that would harmonize with the existing buildings while setting the standard of any future expansion. For this reason, the architect employed a hybrid architectural language, whereby the chapel architecture partakes of the simplicity of the California Missions and the sophistication of the Spanish Renaissance. To respond to the existing architectural context, the design of the chapel façade integrates the rhythm of the arcade from the surrounding quadrangle. The chapel design shares some of the materials and architectural vocabulary of the surrounding buildings while presenting a refined monumental façade on the quadrangle. Cruciform in plan, the 14,500-square-foot chapel accommodates up to 700 worshipers, including those in the side aisles and the choir loft. Corinthian columns with monolithic Botticino marble shafts line the nave and marble pilasters articulate the walls and define the nave, crossing, and sanctuary.

### Jury Comments

*This design fits well into the California landscape, and is a great response to the existing sense of place. This building knits well into the existing context, unifying a seemingly diverse group of buildings and the pedestrian arcade, making it whole. The most successful aspect of this project is the skillful, authentic Spanish mission style. It is very convincing.*

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## The Kubala Washatko Architects, Inc.

First Unitarian Society Meeting House Addition » Madison, Wisconsin

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262.377.6039
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*Photographer*
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Commissioned by the First Unitarian Society of Madison in 1946 and completed in 1951, Frank Lloyd Wright's original Meeting House has been hailed as one of the world's most innovative examples of church architecture. As stewards of this historic building, the congregation wished to maintain the integrity of Wright's original design, provide space for expanded daily needs, and align construction with its deeply held environmental values. The 20,000-square-foot addition includes a 500-seat auditorium, office, fellowship, classrooms, kitchen, and music rehearsal space.

The new building design integrates sustainable thinking in a forward-looking, historically sensitive, and beautifully crafted structure. Together, the new and the old create a coherent whole that is in harmony with its surroundings and the environment.

The new building design is formed by a gently curving arc, which keeps geometric focus on the historic Wright building while reinforcing its iconic power. This project received the 2011 AIA COTE Top Ten Green Projects Award. Key sustainable features include energy use 40 percent more efficient than code requirement. A green roof, rain gardens and bioswales dramatically reduce stormwater runoff. Durable and long-lasting building materials include board-formed concrete walls, stained concrete flooring, stairs and countertops. Heavy timber structural elements provide durability and tactile warmth.

### Jury Comments

*This is a successful addition to a building landmark with its own character that retains and celebrates its own time. Its design is innovative in the way that it deals with an iconic building and architect and honors the tradition. The addition was done without mimicry, using a contemporary language that can coexist with the original. The creation of shared space using a courtyard is very positive. The project demonstrates leadership in green architecture, beyond the realm of religious buildings.*

# Albano Poli

## Internal Glass Window, Basilica of Saint Paul Outside-the-Walls » Rome, Italy

This partition of mouth-blown glass splits the baptistery into two parts to create a safe passage for tourists visiting the Basilica and to protect artistic masterpieces, including the baptistery. The challenge was to implement a glass partition wall that is both a work of art and a structure integrated in the environment with the existing architecture, installing the work in a non-invasive way and without damaging the decorated walls.

Geometrical shapes and abstract patterns were used to adapt the work to the existing architecture, while also creating a unique masterpiece in this prestigious environment. Light and luminous colors such as white and yellow are used, flowing on the glass window surface, toning down to create warm and appealing nuances. The lines break the grid and make it more vibrant, thus highlighting the luminous central part, where the Holy Ghost is visible in the upper lines: a white dove surrounded by purifying light.

The glass window was created by using matt glass panes in the lower part as well as more transparent ones in the upper part to prevent views into the baptistery and to preserve the view of the architectural elements in the upper part, so that they still visually communicate with each other through the glass window. The stainless steel frame touches the existing fabric at only six points. Panels are placed in a double-glazed window, which makes both environments safe for visitors and prevents deterioration. The double-glazing system provides acoustic insulation to avoid any hindrance to the celebrations in the baptistery.

### Jury Comments

*This is a beautiful integration of art and the architecture. The piece shows how a contemporary artwork can be inserted into an historic space without clashing. The details carefully separate the new from the old, educating future generations as to the extent of the contemporary insertion, which could later be removed without damage to the historic fabric. This artwork makes a statement that the Church is not static, it continues to embrace new art, yet at the same time the artwork has a timeless quality, as if it had been there forever. It responds to the current conditions in the building. It is a responsible artistic act, melding the historic with the new, with skillful restraint.*

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*Liturgist*
**Cardinal Andrea Cordero Lanza di Montezemolo**

*Photographer*
**Michele Trevisanello**

ITATE · VITÆ

# Kiki Smith and Deborah Gans

## Rose Window, Eldridge Street Synagogue » New York, New York

This window completes the Eldridge Street Synagogue. Other than this window, the restoration is an historical reconstruction of the 1864 building. There were no historical records of this window, which had been destroyed and replaced with glass blocks. After debate, the Eldridge Street Museum board decided to replace it not with a quasi-restoration but with something that could also take the synagogue into the 21st century.

The artists began with the premise that the window should be a meditation on the already highly ornamented interior that would stimulate visitors to reflect on where they were and provide them a vision relevant to the future. The organization of the window around a sacred six-pointed Star of David is taken directly from the domes of the room. The spiraling structure of the ribs accentuate the figure of a dome; the cast-glass central star protrudes out into space as an oculus that draws in white light from its sides. The window is like a celestial dome rotated on its side.

While the motifs are taken directly from the room, the original techniques used give them a new presence. By laminating layers of traditional mouth blown stained glass to large sheets of plate glass with silicon, lead was not necessary. Thus the web of lines that would traditionally be dark interruptions become cracks of light. The bronze-clad steel ribs likewise have a delicate presence despite the extensive loads they carry. Two layers of stained flash glass, each with its own hues and patterns of cuts, create complexity and depth.

### Jury Comments

*This commissioned piece replaces a rose window in the recently restored synagogue. This contemporary artwork of the constellation of the night sky is a beautiful installation. It captures the essence of the explosion of creation into the luminous sky, to the vast stretches of the cosmos. The rays that emanate are necessary ribbing that holds the window together. Masterful in terms of its execution, it is also profound in its communication. The work ties together the art and architecture of the building.*

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**WJE Associates**

*Frame Fabricator*
**Femenella Associates**

*Structural Engineer*
**Robert Silman Associates**

*Construction Management*
**Z Projects**

*Photographer*
**Peter Aaron/Esto**

# Constantine George Pappas AIA Architecture/Planning

## First Congregational Church, United Church of Christ » Rochester, Michigan

This new 375-seat sanctuary addition has two lower level community spaces. The total size of the new addition is 14,000 square feet, divided between two floors. The concept is based on the cross sectional articulation of a box, and how to manipulate light into the interior of the worship space. The box, or church, is divided into a series of tiers and clerestories. The first contains the support area and seating of the church. The second tier is the chancel or religious activity area of the church. The third tier, created above the pipe organ platform, allows northern light to spill onto the pipe organ and chancel area. Each tier is structurally detailed to strengthen its space below.

Intended to be intimate from its inception, the sanctuary allows the congregation to be no farther than 40 feet from the communion table and chancel. Further efforts to increase natural light into the sanctuary are derived through the use of high clerestories around the box.

On the exterior, the raised tier of the sanctuary is defined with horizontal lapboard siding. Protruding out of this material is the pipe organ platform, sheathed with vertical siding, expressing the vertical nature of the pipe organ. The remaining portions of the exterior building materials are defined with two colors of masonry, one representing the boundaries of the square, and the other representing the support areas of the sanctuary. A 57-foot-high steel cross emanates from the chancel and penetrates the roof expressing the church's mission and invitation to the community.

### Jury Comments

*This is an addition that shows how to be a good neighbor. This simple structure enhances the church and its surrounds through its contemporary architectural language, along with the expert use of light, materials, and fenestration. It is a decorative piece, reminiscent of a fine work of jewelry, which fits in wonderfully with the existing landscape and building.*

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*Electrical Engineer*
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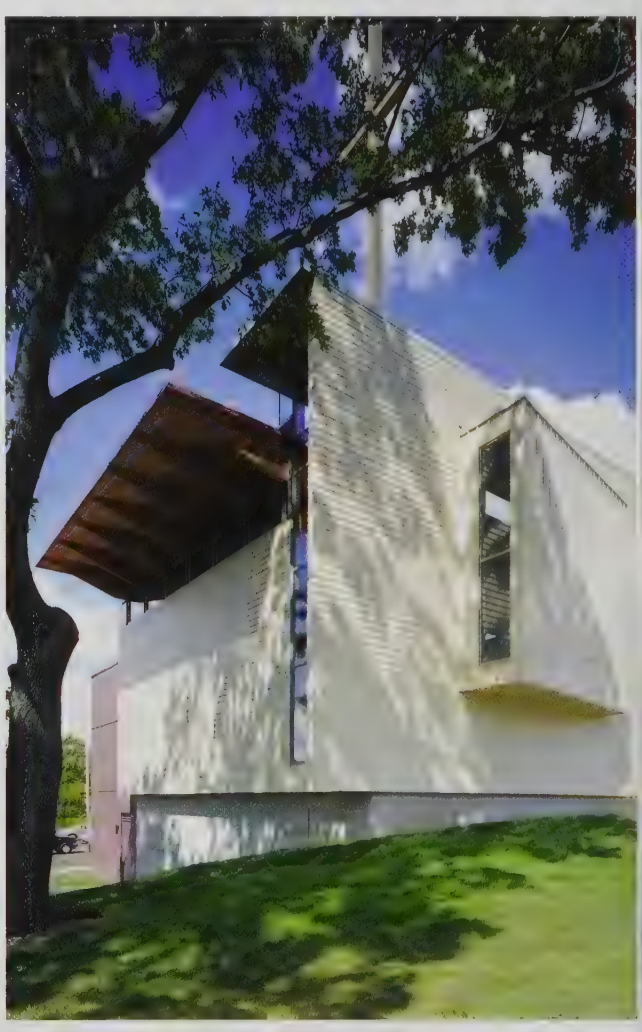

# Shim-Sutcliffe Architects

## Congregation Bet Ha'am » Portland, Maine

Congregation Bet Ha'am is the spiritual home for an active and growing community of Reform Jews. This vital community has occupied an existing Portland public school and its grounds for over a decade and needed to expand to accommodate their growing congregation. The existing public school was renovated to be the new home of the community's religious school and a new addition providing an outdoor entry courtyard, sanctuary, social hall, library, and offices was added.

The new 12,000-square-foot addition strives to welcome every visitor and leads them to the sanctuary by walking along a canted sky lit wood clad wall. A glimpse of the sanctuary garden punctuates their journey and once in the main sanctuary a full view of the reflecting pool and verdant sanctuary garden is visible. Once in the sanctuary, every individual is aware of the time of day demarcated by natural light from both a skylight and clerestory windows washing its wood clad walls. The asymmetrical building section welcomes and embraces both the western sunset and the morning east light into the space.

The sacred space begins inside and extends outside in the sanctuary garden. The ceiling of the sanctuary and social hall is a shaped wooden form that lifts at its ends to receive natural light. In this project, light and landscape are intertwined with the experience of the sacred. The new sanctuary and social hall addition allows Con gregation Bet Ha'am to play a large role in southern Maine.

### Jury Comments

*The manipulation of daylight is amazing, as is the interesting way it is being manipulated. Daylight is captured in a very skillful, yet somewhat mysterious way, which is engaging in the way that it is reflected and directed through the interior. Great religious structures have long been noted for the abstract nature of the way they handle light, and this building has that quality. The use of materials is hon est and expressive. The whole building has an ornamental quality.*

*Architect*
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*Structural Engineer*
**Blackwell Bowick Engineering and L&L Structural Engineering Services**

*Mechanical Engineers*
**Titan Mechanical Inc.**

*Electrical Engineer*
**L&B Electrical Contractors, Inc.**

*Landscape Architects and Civil Engineers*
**Sebago Technics**

*Sustainability and Building Envelope Consultant*
**Dr. Ted Kesik**

*Photographer*
**James Dow**

# Maurice Jennings + Walter Jennings Architects, PLLC

## Rio Roca Chapel » Palo Pinto, Texas

Rio Roca Chapel is located along the Brazos River in Texas. The 1080-square-foot chapel seats approximately 50 people for private services, performances, and weddings.

The chapel is situated on a bluff edge where the plateau suddenly drops overlooking the Brazos River in Palo Pinto County. A walkway leads visitors past a conference/living building and a tall, steel fountain. Visitors follow flagstone stairs toward a bluff, and pass through a portal in a heavy stone wall, which leads them to a flagstone forecourt that offers breathtaking views. The chapel is situated to the west of the forecourt, whose planar surface is unbroken as it extends into the chapel space and becomes a podium for the chapel, which seems to float in space over the expansive view of the river and distant mountains.

The chapel is constructed of stone, glass, steel, wood, and utilizes tension bars with turnbuckles at each of the bars providing bracing for the wall and copper roof. The glass walls disappear into the floor, while the chapel's gable floats delicately overhead, helping to frame the views of nature, which becomes the real focus of the interior.

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*Structural Engineer*
**Myers-Beatty Engineering, PLLC**

*MEP Engineers*
**HP Engineering, Inc.**

*General Contactor*
**English Heritage Homes of Texas, Inc.**

### Jury Comments

*The jury recognizes that this building was inspired by the architecture of E. Fay Jones, and that there is conscientiousness on the part of the designer to modify this identifiable architectural language for this particular location and use. The chapel is beautifully sited to take advantage of the views, and is integrated visually with the landscape. All of the details, furnishings, and fixtures work seamlessly together.*

# Atkin Olshin Schade Architects

## St. Paul's Episcopal Church Renovation and Addition » Indianapolis, Indiana

The 40,000-square-foot project began with a master plan that dealt with the client's desire to improve circulation and create a more campus-like character on the existing site, as well as the need to incorporate a new pipe organ, increased worship space, improved meeting and educational spaces, and a larger parish hall.

St. Paul's was constructed in the 1940s as a neighborhood church with the main entrance off of Meridian Street. Over the years more worshippers arrived by car, parking behind the church and entering from behind the altar, missing the processional experience of the sanctuary.

A new pipe organ offered an opportunity to reconsider circulation. The worship space was re-oriented 180-degrees and an addition was created on the south end of the existing building to accommodate the new organ and a larger chancel. This allows the new organ to fill the sanctuary with sound and creates a ceremonial entry sequence from the parking lot.

As part of the site design, 61st Street, which previously separated the church from the parish center, was closed and developed as a garth (enclosed garden) linking the two buildings and providing an intimate outdoor gathering space. A new cloistered walkway connects the church and parish hall and partially encloses the new garden. A new lobby and narthex provide generous daylit spaces for gathering before and after services. A new bell tower marks the entry to the complex and provides visibility for the church as one approaches from the city.

### Jury Comments

*The church with its new addition is now sited closer to the road, which is a good urban move and re-establishes the relationship of the church to the street. An extraneous street that divided the campus is removed to create a protected garden space, while the additions produce a new arrival space, with a new presence for the church on the street, making it into an integrated complex. The designers have made all the right moves in take the existing fabric, carefully modifying it to make a huge improvement and give the church a new sense of identity.*

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*Liturgical Designer*
**Terry Byrd Eason Design**

*Landscape Architect*
**Lager Raabe Skafte**

*MEP Engineer*
**Circle Design Group**

*Civil and Structural Engineer*
**Silver Creek Engineering**

*Acoustical and AV Engineer*
**Kirkegaard Associates**

*Photographer*
**Jeffrey Totaro**

# Kosinski Architecture, Inc.

## St. James Cathedral » Orlando, Florida

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*Structural and MEP Engineers*
**TLC Engineering for Architecture**

*Interior Architect*
**Kosinski Architecture, Inc**

*Lighting Designer*
**Kosinski Architecture, Inc.**

*Civil Engineer*
**Klima Weeks Civil Engineering**

*Landscape Architect*
**Bonnet Design Group, LLC**

*General Contractor*
**Walker and Company**

*Stained Glass*
**Pickel Studio**

*Organ Designer, Relocation, and Restoration*
**Wicks Organ Company**

*Marble Furniture and Murals*
**Rohn and Associates Design**

*Photography*
**Walker and Company**
**Kosinski Architecture, Inc.**

This project entails comprehensive renovations, restorations, and additions to the cathedral. The building's original design reflected South Florida's traditional church design in the mode of Mediterranean and Spanish Colonial Revival, with a systemic application of precast detailing. During the 1980s additions and renovations destroyed the original structure in all but its most basic aspects. The apse and sanctuary were filled with organ pipes. The programmatic mandate was to restore a sacred decorum with greater liturgical significance and function to the sanctuary, and to restore and enhance the original quality and function of the cathedral, including increasing seating capacity.

The organ pipes were removed and the provisional wood predella bleachers were replaced by a marble platform including a presbytery at the apse and a platform for the cathedra. A new reredos at the apse was configured as an arched marble colonnade looking out into a sacred landscape in the form of murals depicting biblical scenes within the colonnade's arches.

Additional seating capacity was achieved by adding a crossing transept to the east and a new daily chapel to the west, and by an enlarged balcony. The new chapel and symmetrical transept addition were designed to integrate with the original to form a distinct delineation between the more traditional church and the administrative center to the south. The covered rose window was restored as were the remains of the partially demolished, precast columnar banding at the entrance. A new entrance plaza increases the size and function of the building's entry as a gathering area.

### Jury Comments

*The restoration elevates this building and brings it back to its former glory. The return of the arches shows sensitivity to resurrecting the building's past. A piece of Florida's history has been recovered in this project.*

# Quinn Evans Architects

## St. Andrew's Episcopal Church » Ann Arbor, Michigan

Situated on a prominent corner in the Division Street Historic District, St. Andrew's Episcopal Church was erected between 1867 and 1869 and is an excellent example of the work of the architect Gordon W. Lloyd. Page Hall and the Palmer Bell Tower, both part of Lloyd's original design concept, were later added. All are constructed of similar materials, including rock-faced granite walls with sandstone and/or limestone trim and accents.

This recently completed phase of renovation/restoration addressed the deteriorated slate roof, restoration of the stained glass windows, repair and replacement of deteriorated stone elements, interior upgrades including the addition of an accessible restroom, and a new west entry. The goal was to restore the distinctive architectural elements while upgrading the building functionally. The original chevron and dot pattern at the sanctuary roof was replicated in Vermont unfading purple and unfading green slates. A simple horizontal band in the same two slates was installed at Page Hall and the smaller segments of the sanctuary. Cresting affixed to the ridge of the sanctuary was salvaged, repaired, painted, and reinstalled over the new slate roofing.

Insulation was added to the roof and sanctuary walls. Point cloud technology was used to generate existing building sections to determine if space was available for insulation. This technology allowed investigation without damage to historic finishes. To minimize such damage during construction, roof insulation was installed from the exterior and foam insulation at the walls was injected through small openings in the interior plaster.

### Jury Comments

*This restoration of a tired but vital church building is an excellent example of preservation through restoration, in the sense of retaining and renewing the old building, giving it new life, making it vibrant through the careful replacement of old materials and finishes with new ones. This project is admirable for its restraint and use of advanced technology, which grow out of an obvious respect for the past.*

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**Beckett & Raeder, Inc.**

*Structural Engineer*
**Fitzpatrick Structural Engineering, PC**

*MEP Engineer*
**Peter Basso Associates, Inc.**

*General Contractor*
**JC Beal Construction, Inc.**

*Stained Glass Restorer*
**Thompson Art Glass Studios**

*Interior Sanctuary Lighting Rehabilitation*
**Jefferson Art Lighting Company**

*Slate Roof, Cresting, Cupola*
**GA Frisch, Inc.**

*Point Cloud Technology*
**Midwestern Consulting, LLC**

*Photography*
**Philip Dattilo**

# Historic Building Architects, LLC

## St. Bernard's Church » Bernardsville, New Jersey

St. Bernard's Church, designed by Napoleon Le Brun & Sons in 1897, sustained fire damage in 2004. The stained glass windows were removed immediately and cleaned to prevent corrosive carbon damage, dehumidification was installed to prevent the wood floors from suffering water damage, shoring was erected to support the remaining roof structure, and a tarp was placed over the open roof to prevent further damage. The philosophy behind this approach included stabilizing the structure; halting deterioration; retaining, cleaning, and restoring the surviving historic fabric; integrating upgrades sensitively; and ensuring that this architectural jewel be restored wisely, cost-efficiently, and authentically.

The many materials required specialized restoration techniques, which warranted extensive material analysis and cleaning tests, including mortar analysis and finish analysis to identify the original historic colors and shellac varnish finishes. Colors were restored on the exterior doors and window frames, as was the decorative faux wood grain on the wainscoting. Plaster walls were low-pressure cleaned with fine powder to remove the carbon but retain the textured finish.

The stained glass rose window, designed by the English studio of Clayton & Bell, was nearly a total loss. Using an enlarged perspective-corrected photograph, salvaged fragments, and research from the V&A Museum in London, the window was recreated. The project included HVAC and lighting upgrades. New lighting was concealed behind the sanctuary trusses, while the chancel was reconfigured for barrier-free access. A second means of egress and a barrier-free lavatory were added. Balconies to hold the new organ pipes were installed and acoustics were improved.

**Jury Comments**

*The respectful restoration of this venerable church has allowed it to rise like a phoenix from the ashes, as strong and vibrant as ever. The congregation has made a commitment to historic stewardship, and this product of a variety of architectural restoration and construction professionals has renewed and refreshed this community resource.*

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*General Contractor*
**Schtiller & Plevy**

*Structural Engineer*
**Robert Silman Associates**

*MEP Engineer*
**Princeton Engineering Group**

*Wood Scientist*
**Anthony & Associates, Inc.**

*Stained Glass Contractor*
**The Art of Glass**

*Stained Glass Consultant*
**Femennella & Associates, Inc.**

*Cost Estimators*
**Daedalus Projects**

*Photography*
**Richard Trenner**

# Richard Brown Architect, AIA

## Catherine McAuley Chapel » Roseburg, Oregon

This chapel was designed for a Southern Oregon medical center to serve both Catholic and non-Catholic visitors. It occupies the space of an existing clinic with low ceilings. The optimum chapel width was less than the space allowed. Hospital parking was only 5 feet from the building's exterior wall.

Parking was relocated, allowing the insertion of a reflecting pool and shaded garden, which buffers the interior from cars and intense sun and provides a contemplative setting for visitors. The pool runs parallel to the chapel wall and terminates in a cross that is visible from a new lobby window. The exterior wall was relocated 10 feet beyond the building edge to widen the space. This new wall location allowed for a tall art glass window and increased room height at the south wall. The art window introduces muted light to the chapel dais and altar. Sunlight reflecting off the pool outside enters through a continuous low window and bounces off the curved soffit above.

Copper, glass, and stainless steel clad the exterior to set the chapel apart from the hospital's synthetic stucco finish. Interior materials are limited and the detailing refined to give emphasis to the liturgy. Bronze, plaster, and hemlock were selected for their timeless qualities. Lighting is minimal and, where possible, concealed and indirect. Furnishings are of stainless steel, glass, maple, bronze, and onyx. The chapel seating, from Sweden, allows for flexibility of use.

### Jury Comments

*The transformation of an existing space, and creating a new chapel through very simple but elegant moves, makes a major contribution to the building. The design is very disciplined, but your perception of the space is completely changed. The use of light and the surface of the ceiling have been maximized. This project forcefully demonstrates how small moves can make a large, lasting effect.*

*Architect*
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*Project Designer*
**Jack Walling**

*Artist - Bronze Doors*
**Christine Bourdette**

*Artist - Altar Cloth*
**Sheila Hicks**

*Artist - Glass Tabernacle and Art Glass Window*
**Howard Meehan**

*Custom Furniture*
**Patrick O'Neill, Greenline Woodworking**

*Photographer*
**Pete Eckert**

# Albano Poli

## Liturgical Furniture » Church of Jesus the Divine Master » Rome, Italy

The client requested artwork and liturgical furniture to enhance an existing church. The challenge was to transform the old church into a new one, not only by rearranging the presbytery, but also by renovating the sacred environments by means of works of art.

The project includes the creation of a mosaic back panel in the apse with Christ as the Master during the episodes of the Sermon on the Mount and Teaching the Priests of the Temple. These two episodes are divided by a central crucifix, where the cross, made of golden tesseras, becomes light. The mosaic includes two niches with glass fusion decorations and gold-leaf inlays. The right niche hosts the special tabernacle made with two bronze doors, featuring the "Christ's Love" pelican and Emmaus Supper, open also as a weekday chapel.

The furniture is of white marble featuring gold leaf. The baptistery mosaic follows the same style of the apse mosaic. It features biblical episodes where through water God's will is manifested. The baptistery is of a single white marble block. The project includes an inner door with blue and light blue abstract glass windows and a bronze portal. Above that, a symbolic beam of light recalls the action of the Holy Ghost. A bronze "Way of the Cross" was implemented with the lost wax casting technique: the Passion is highlighted by high reliefs stressing the heaviness of the cross and the characters' emotions.

Besides marble and bronze, only unpolished natural stones were used for the mosaic. Windows are of mouth-blown glass.

### Jury Comments

*This is a very successful transformation. The furnishings as an ensemble work together well. The materials are indigenous, the iconography is rich and well depicted, and it is fitting for the exiting church. A skillful period piece, the design works very well with the age of this building; the fact that it is of the recent past makes it all the more challenging. The new pieces fit in and honor the existing interior, as they elevate it and contrast with it without debasing it. It is an optimistic reframing of period architecture.*

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*Architect*
**Anna Maria Pepe and Maria Pia Pepe (Pepe Associates)**

*Photographer*
**Michele Trevisanello**

# The Liturgical Design Consultancy

## Saint Angela Merici Chapel » Ursuline Academy of Dallas » Dallas, Texas

Located in a newly constructed classroom building on the campus of a Catholic girls' high school, the chapel is dedicated to St. Angela Merici, founder of the Ursulines, who lived in the 16th century in Northern Italy.

The chapel for 48 students provides an intimate place of gathering for prayer and liturgy. The Eucharist is reserved in a small adjunct space, above which a new skylight was cut into the roof.

The design consultants were challenged to create, in an existing space never completed as a chapel, a refuge from the activity of the school day. The double entry classroom doors were removed, and a paneled entrance door, with side lights, was installed. A maple floor replaced carpet, and patterned glass was installed over clear glass to diffuse the light and dampen sound from the hallway. A window and door from the chapel into the chaplain's office was removed from the convex wall at the entry. A gently concave panel was built in front of the convex wall, creating a suitable background for the painted crucifix. Fixed pews were designed to follow the curve of the space, facing inward toward the altar. The walls and ceiling were painted warm shades of terra cotta - in contrast to the cool, academic atmosphere of the hallway.

The spirit of Angela is best revealed by her legacy of words, the Rules and Counsels. Had she been able to write in the script of her day, her words would have looked much like those stenciled on the walls of the chapel. Through these writings, subtly but constantly before them, the students hear the voice of the saint.

As well as fostering a strong relationship with St. Angela, the chapel recognizes her devotion, as a Third Order Franciscan, to St. Francis of Assisi. A beautiful reproduction of the crucifix of San Damiano, before which Francis was called to rebuild the Church, was painted by a local artist. Figures of Angela and Francis were added at the foot of the cross.

### Jury Comments

*The design of this chapel is totally integrated into the shape of the space, and the materials of the space and its furnishings. The curve embraces the viewer; it is a way of welcoming one into an elemental space. The furnishings complement the space and are part of the ensemble of balanced design elements; they are very graceful and provide an inviting place for contemplation.*

*Architect for Design & Furnishings*
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liturgicaldesignconsultant.com
Jane Landry, FAIA and
Duane Landry, FAIA

*Architect of Record for Completion*
**Norman Architects, LC**
Paul Fiegenschue and Stephen Norman, AIA

*Painter*
**Nancy Rebal**

*Liturgical Furnishings Fabricator*
**Oakwood Designs**

*Lighting Consultant*
**Pamela Hull Wilson, FIALD**

*Photographer*
**Timothy Norman**

# Leonard Porter Studio

## "Fourteen Stations of the Cross" » Church of Christ the King » New Vernon, New Jersey

The Stations of the Cross, a new set of 14 original oil paintings measuring 16 inches by 12 inches, are framed in custom designed and built Doric aedicule frames. The Stations allowed an artist to create characters and tell stories through a series of images. For example, the Roman centurion Longinus, seen in many of the vignettes, gradually develops compassion for Jesus as he witnesses His suffering.

Signs and symbols abound throughout the paintings. The crimson anemone in VI signifies the Blessed Virgin's sorrow at the Passion, the overturned brazier in VIII foreshadows the destruction of the Temple, and the small Corinthian column in V helps support a much larger arch just as Simon helps Jesus.

A strong connection between Jesus and wood/trees is present throughout the Stations. In VIII, Jesus refers to himself as a green tree, and in XI the stump is a metaphor for His crucifixion. This connection is amplified by the fact that paintings are displayed in wooden frames. In the church the altar statue of Christ as High Priest is rendered in unfinished wood.

Ultimately the focus is on Jesus, clothed in traditional colors, His head is held high even as He is ravaged by the sins of man, represented by the numerous henchmen who torment Him in every scene. His focus is maintained throughout, garnering His strength to complete His purpose in this world.

### Jury Comments

*The Stations of the Cross have been minimally represented recently. The elaboration of the story is depicted in each station, with multiple characters and great activity. These paintings invite you to spend time contemplating each station because there is so much to see and to think about, and these paintings would really engage children. It is not an engagement of literature. The stations invite us on a personal meditation of the role each of us might play. The paintings are incredibly skillful in the manner of representation: figurative painting. This is a welcome return. The architecture of the church setting and the paintings are married.*

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*Millworker*
**Hull Historical Architectural Millwork**

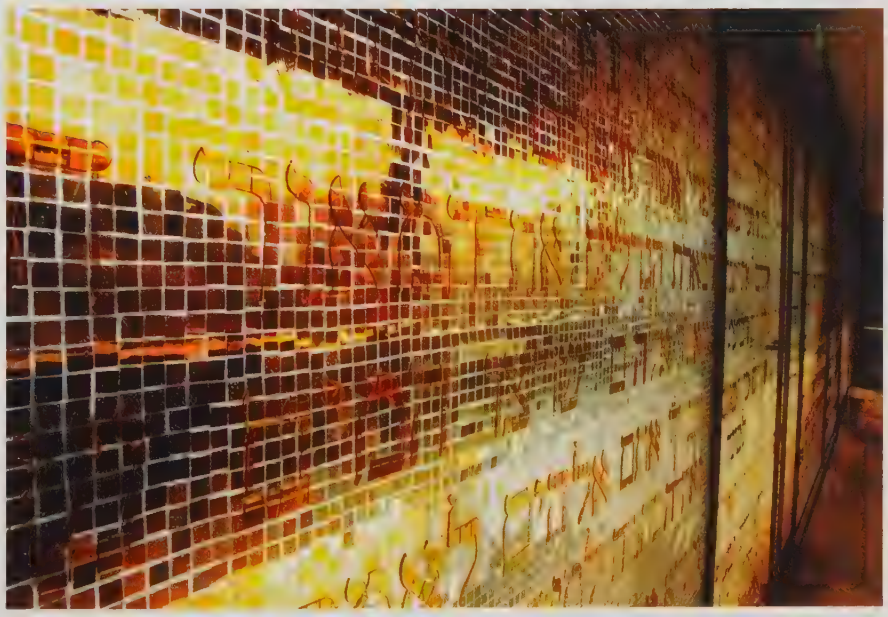
*Gilder*
**Cowood Gilders**

*Design Consultant*
**Christine G. H. Frank**

*Photographer*
**Leonard Porter**

# Seunghee.Son

## "Gospel of Genesis" » Catholic University of Pusan Theological College » Busan, Korea



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*Photographer*
**HK STAINEDGLASS Co., Ltd.**

According to the artist, this piece is depicted in a sacred shrine bestowed by God, a space allowed for humans to experience His own presence in person from the early days as stated in the Old Testament. As such, the gates of churches of sacred shrines hold the symbolic representation as the gateways to meet and speak with God. This gate at a Christian college holds significant meaning, as it is used by future pastors summoned to complete the work of Jesus Christ, devoting themselves as the bridges between the God and secular world.

The work contains the words of Genesis on the creation of heaven, earth, and human beings, at the gate of the shrine, which helps pastors of the future to recall their mission. The original text of Hebrew is sacred in its transcription of the Word of God, as well as the artistic presence of its characters. Its dignity is on a par with the quality of the gate of grand shrine at the Christian college, a theological sanctuary. The glass mosaic pattern is designed to depict the shrine, the symbol of God's presence, as a place distinct from the secular world, as well as the place always open to the secular world. The mosaic expresses the opening of the shrine, the place for intimacy between God and human beings through the front of the glass, and simultaneously is differentiated as a holy residence for God to stay within the mosaic pattern. The colors and oval shape at the center of glass mosaic pattern is intended to contain the depth of meaning of Genesis.

### Jury Comments

*This artwork bespeaks the universality of the spoken and written word, that the scripture is applicable to all. The monochromatic color scheme is engaging through its subtle changes in intensity, shade, and hue. It transforms the space that it is in, a place of higher learning for clergy, and it is likewise a transformative work of art. It has enormous effect and impact.*

# John Giuliani

## "Andean Christ Breaking Bread"

In the iconic tradition of the subject, the Christ figure in the guise of an Andean Indian, makes eye contact with the viewer, causing a spiritual interchange when the viewer is open to such an experience. The media of this painting are acrylic on panel with gold leaf.

The artist has painted other iconic depictions of Native American peoples as Christian saints. A number of these paintings are installed at churches in the Pine Ridge Reservation in South Dakota, also in Rapid City, and at numerous institutions throughout the United States. Asked to explain his decision to portray the faces of the sacred as Native Americans, the artist explains:

"As a Catholic priest and son of Italian immigrants, I bear the religious and ethnic burden of ancestral crimes perpetrated on the first inhabitants of the Americas. Many have been converted to Christianity, but in doing so some find it difficult to retain their indigenous culture. My intent, therefore, in depicting Christian saints as Native Americans is to honor them and to acknowledge their original spiritual presence on this land. It is this original Native American spirituality that I attempt to celebrate in rendering the beauty and excellence of their craft as well as the dignity of their persons."

### Jury Comments

*This depiction of an androgynous figure is possibly more female than male. The figure could be a shaman, with the plate and cup below his or her feet. One imagines a gathering in the Andean village, and the celebrant of this gathering is transformed into Christ at the Last Supper. The figure is open: the body structure, the legs and arms, the giving of the Eucharist, giving the bread of life. The halo is indicative of sainthood. The eyes capture the essence of emptying one's self. It is a very unique and special, an important direction in religious art, because it breaks us of the tie to the Christ figure as white and Western. The message is that Christ is there for you, no matter who you are.*

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*Photographer*
**Hillstream**

# Lehrer Architects LA

## Westwood United Methodist Church » Los Angeles, California

This project honors the city and Wilshire Boulevard by creating an asset from what was destined to be an otherwise large, people-less driveway. The simple program--a bathroom addition with planters--was leveraged into architecture as building/landscape/urban furniture to create a new archetype - the quasi-public pocket park. The project came about when the church leased its parking lot to a senior housing developer for 55 years. The space between the new housing and the church would be filled with a driveway lined with planters – creating an accessibility problem.

Every inch of marginal space was consolidated and orchestrated to create grand processional spaces, and new, found gardens. The new stairs, ramps, benches, and gardens provide efficient, accessible circulation and the space around the church, creating a series of discrete places to walk, sit, gather, and contemplate. The significant architectural challenge of adding to a historic structure was compounded by the strong symmetry of the existing sanctuary. The solution lie in the creation of an "enclosed void" that houses program and allows for significant "breathing room" for the historic building. In its materials palette as well as massing that is deeply respectful of existing sanctuary, the new building relates to the old while orchestrating a new processional walk and entry into the campus.

In addition to providing a striking new setting for the church, the austere beauty of concrete poured-in-place architecture and seamlessly integrated landscape provide a wonderful amenity for the parishioners and inhabitants of the senior housing complex.

### Jury Comments

*This project takes a space that would have been developed into a hard surface parking lot and makes it welcoming and green. It saves a piece of the earth and makes it accessible, reminding everyone that there is a connection and an obligation to continue that connection. The project makes an asset out of what could have potentially been a great liability. It is a balanced combination of landscape, pavement, natural surfaces, and bringing scriptural text into the gardens. The designers took the opportunity to greatly expand the project's vision. It is an extremely simple plan with complexity that is enriching.*

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Michael B. Lehrer, FAIA (Principal); Robin Sakahara AIA (Project Manager ); Nenn Kadnbegovic, AIA Travis Frankel, AIA (Project Designers)

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**Robert F. Vairo Construction**

Structural Engineer
**John Labib & Associates**

M/E/P Engineer
**Davidovich & Associates**

Lighting Consultant
**John Brubaker Lighting**

# Arquipelago

## Capilla de Guadalupe & Galeria Capuchina » Santiago, Nuevo Leon, Mexico

chapel in context
Santiago, Nuevo Leon MEXICO

This Roman Catholic chapel and contemporary art gallery explores the interface of building, materials, and site as a sustainable living ecosystem. Proposed for the village of Santiago, Nuevo Leon, the chapel acts as a catalyst for reconsidering religious rituals and their subtle relationship to the natural world. The chapel and gallery are set in a common compound at the center of town. A shared interior water court-garden is designed as a secular oasis of tranquility and introspection. Considering sustainable practices was a central strategy for the chapel/gallery—the structure is to be constructed entirely of bamboo structural products and recycled concrete.

Visitors arrive at the chapel/gallery at a common entrance. The dual usage and specificity of each aspect of the complex is celebrated by clear typological cues. The chapel/gallery assumes an interdependent relationship of form, space, structure, nature, and materials while conveying the hybrid pre-Columbian and European nature of the Christian faith in Mexico.

**Jury Comments**

*This is a sustainable solution, with plantings thriving on the roof and in the courtyard. It is a very innovative approach to integrating sacred space with a gallery/museum–an interesting combination. Artwork incorporated in the sidewall is a lovely idea, transforming the icon of Our Lady of Guadalupe into a pixilated image. This small project makes up for its modest size in its sincerity and authenticity in the use of material indigenous to the culture. There is a great interlocking of space. The integration of the project into the context is commendable, giving it a strong sense of connection to the context. Placing the chapel at the corner rather than the gallery puts more emphasis on the religious community this building will foster and gives it a sense of introspection. Inside you are still outside–you can hear the life of the neighborhood. It is a refuge, which we hope to see constructed.*

*Architect*
**Arquipelago**
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New York, New York 10019
212.464.8296

Gregory Marinic (Principal), Ivan, Aguirre, Sofia Castillo, Maricela Macias, Aida Perez-Tejada, Alejandra Rios (Project Team)

# SACRED LANDSCAPES:
## The Threshold Between Worlds

*Machu Picchu #9, Peru, 2000*

By A.T. Mann; Photographs by Lynn Davis

*Editor's Note: This excerpt from A.T. Mann's* Sacred Landscapes: The Threshold Between Worlds *(Sterling, 2010, 256 pages, $35), gives a flavor of Mann's enlightening exploration of the role of landscape over thousands of years as a repository of the sacred, long before organized religion, and what we stand to lose in failing to recognize the divine that endures—precious wisdom in a world on the verge of ecological disaster. Mann's words are accompanied by Lynn Davis's haunting photographs.*

*Crescent Moon Spring, Dunhuang, China, 2001*

When we experience a sacred landscape, we resonate inwardly with its power, whether or not it conforms to our education or outer knowledge of the world. This may be why so many tourists travel to the ends of the earth to visit such places, even though they may not be aware

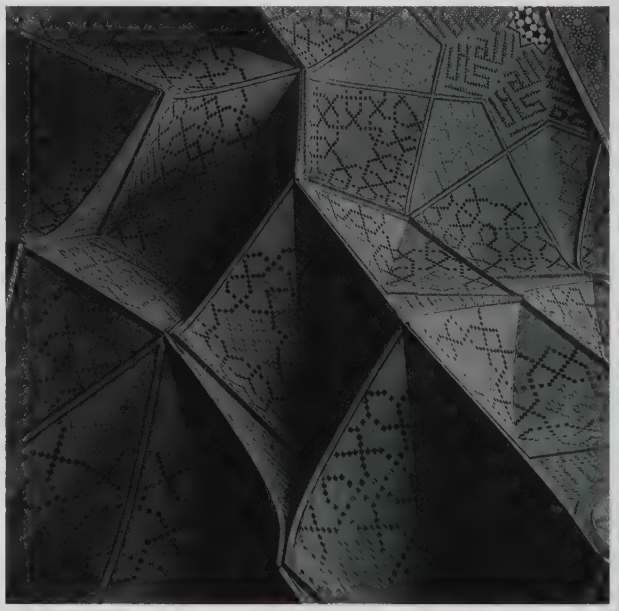
> *"We have lost the response of the heart to what is presented to the senses."*
>
> *Stephen H. Buhner*[1]

of what they are experiencing. Indeed, what they experience in sacred landscapes may be in direct contradiction to their formal religious, scientific, or philosophical beliefs. This is because the sacred is a ritual process, a journey we begin at these evocative places, and once we taste it, we remain on the quest for the rest of our lives.

The myriad definitions of the sacred encompass ancient as well as modern sites, ranging from pure, vast landscapes to specific localities. Most often, they date from before human history, although many sites have since attracted religious markers, buildings, or settlements. Sacred landscapes are accomplishments of nature and places of power, with the ineffable capacity to confer this potency to those who behold them. They recharge our spiritual batteries and purify the soul.

Essential to sacred landscapes are the myths, stories, and beliefs that early people associated with them. Sometimes they involve places that we cannot find in our modern world, such as the central Asian kingdom of Shambhala, the British Camelot, the Australian aboriginal Dreamtime, the Three Underworlds of the Navaho, and the mythic island kingdom of Atlantis. Whether or not they ever existed in the material world, sacred sites and their accompanying myths fire our

*Great Enclosure at Great Zimbabwe National Monument, Zimbabwe, 1998*



*Friday Mosque, (Great Mosque), Abbaasid to Safavid, Period 8 17 C., Isfahan, Iran, 2001*

imaginations and continue to exist in our minds as we search for traces of them in our journeys across the globe.

### Sacred Origins

To ancient nomadic humanity, the vault of the heavens was the home of their divinities, and this vast dome above, with its infinite stars, seemed to center around and moved with them on their travels. They observed stellar movements and created mythologies to explain them and worship them. The first temples, including Stonehenge and the other stone and forest circles across Europe and the Americas, were in the open, framing the heavens. When humanity developed agriculture, settled, and created cities and temples, pyramids became sacred mountains, while their vaults and domes were recreations of the sky. These early monuments were observatories, sacred sanctuaries, and cult centers. They were where humanity met the divine and where observations necessary to the development of astrology, navigation, and calendar making took place.

To the earliest cultures, the entire earth was sacred, and supernal deities created Mother Earth and Father Sky, rivers and oceans, mountains and valleys, woods and trees and other growing things, and the abundance of living creatures. Indeed, these deities *were* the land and its creatures as well as having created them, embodying spirit on Earth and in life. All the various domains and species were part of the family of the divinities, and all were sacred.

Early religious rituals celebrated the creation of the world out of primal chaos, during which participants relived the mystery of this great birth, stepping out of ordinary time to achieve transcendence, healing, a new beginning, or contact with their ancestors and primeval gods and goddesses. The same process appears in holy texts, where mysteries of sacred origin are revealed to prophets within a particular sacred setting. Mecca, Mount Sinai, Delphi, Bodhgaya, and Jerusalem—all of these holy places continue to function as symbolic gateways for our origins. Thereby, religious revelations and myths transmit the power of our common origins to subsequent generations.

The traditional Abrahamic religions historically subjugated feminine earth-mother worship through rules and regulations that enforce a separation of their followers from the spirits and symbols of the natural world. The "pagan" reverence of the earth and its plants and creatures was seen as a subversive force to be rooted out and eliminated, and this viewpoint persists among large numbers of the current world population—particularly Christian, Islamic, and Jewish fundamentalists. The fact that the world population is striating into those for whom science and atheism are supreme and those with blind belief in religion as a worldview makes the whole situation infinitely worse, because neither scientists nor fundamentalists respect the sacred places of earlier times, deeming them impious, pagan, useless, and even oppositional to the needs of modern society. For example, the expression "tree hugger" has a negative connotation for a large percentage of our population who consider ecology to be antithetical to commerce and "the American way of life."

The irony is that the Abrahamic religions have always built on top of the ruins of earlier sacred places and incorporated their remains, symbolism, and rituals into their own religious observances. Thus, we find groves of trees sacred to the early Middle Eastern fertility goddesses like Ishtar and Isis incorporated into temples, churches, or mosques as columns decorated with floral imagery and carved with vertical flutes like stems and spiraling vines. One of the objectives of *Sacred Landscapes* is to show how the earliest places of nature worship were prototypes and even site-specific locations of later pyramids, temples, mosques, stupas, churches, and holy cities. The natural world becomes an adjunct to the manmade world, where it exists as an abstraction, artistic convention, or decoration. However, these original symbols of the sacred continue to exert power over us, albeit within rather than without.

### The Evolution of Sacred Symbolism

It is in the nature of religions to edit out the uncomfortable history of their early matriarchal stages and concepts in favor of the divine revelations of patriarchs such as Moses, Jesus Christ, and Mohammed. The Old Testament is a mythic history of the early Jewish tribes, which con

*Ashoka's Column, Lumbini, Nepal, 1992*

*Rostam, Iran, 2001*

tinually struggled against earlier Middle Eastern "pagan" nature cults that worshipped graven images such as winged deities, animals, and plants. Their culture emerged from nomadic herders and farmers, and it was natural in times of stress for the people to revert to their polytheistic earth-worship. The later patriarchies simply neutralized this tendency by incorporating early ritual places and objects as symbols, sacred implements, and influences affecting their choices of sacred landscapes. Sacred mountains, where revelations and communication with God occur, became symbols like the triangular roof of Solomon's Temple, and the Tree of Knowledge in the Garden of Eden became a menorah. In both cases, the form of the object reminds the worshipper of origins, of beginnings, and of divine revelations achieved through direct contact with God.

Few understand the natural transformation from early sacred places to formal religious precincts where the symbolism is present. This is partially because many of us have lost the capacity to understand the "symbol" so integral to understanding the sacred. A sign has a specific meaning that does not vary, like a corporate logo, while a symbol expresses an inner truth that carries multiple meanings according to one's level of understanding. The psychologist Carl Jung defined a symbol as an "expression of the inner unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection—that is, mirrored in the events of nature."[2] Sacred landscapes are symbolic in that the elements that make them powerful—mountains, rivers, sky and stars, oceans and lakes, majestic trees and jungles, deserts and plateaus—function on many levels simultaneously. They are real and tangible, and they also carry deep symbolism. For example, although we tend to think of the cross as a Christian symbol, it appears in virtually all early cultures—thousands of years before Christianity—as a symbol of the cardinal directions of the compass, or the meeting between heaven and earth, or within a circle as the original symbol of Earth. Ancient symbolism is thus inseparable from our experience of sacred places, as we resonate with these underlying symbols wherever we encounter them. The sacred landscape is beautiful and powerful in its own right, but it also carries a numinous light-bringing quality that we can't help but notice and respect, whatever our religious beliefs.

Sacred symbols are what Jung called "archetypes": universal images that have existed since the remotest times and that are gradually modified, codified, and integrated into the collective psyche through common traditional myths, fairytales, or stories.[3] While we may not consciously know what they mean, their meaning exists in our unconscious and can arise to speak to us through dreams, mystical experiences, or visions. We hold certain ideas and concepts of the outside world within, but when we are in the presence of archetypal symbols, they become alive and bring order to our inner chaos, just as creation myths make the world out of initial chaos. This process, where order often arises from apparently random movements and patterns in the physical world, is even reflected in contemporary Chaos Theory.

In his book *The Re-Enchantment of Everyday Life*, Thomas Moore talks about new definitions of the increasingly common word "ecology" that give it more potent moral and ethical overtones. Ecology describes an attitude of someone "who has an ethical concern for all living creatures and for the earth as a living system."[4] This is in direct opposition to the prevailing scientific view of the earth as an inert body available for exploitation. When we understand the earth as an organism in its own right, we rediscover ancient concepts such as "cosmos" and "world soul" from a time when the gods and goddesses were still valued and known by direct experience. I am not suggesting we revert to ancient practices, but it is important to understand that they constitute valid underpinnings that have an ever-increasing relevance today. The ancients recognized and worshipped the forces of nature, attributing divine powers to them. Moore repeatedly reminds us that the earth is an organism to emphasize how essential it is for us to restore the life we have taken away. Thus, the word "ecology" takes on a new meaning that implies a shift toward feeling, heart, and mystery. More importantly, this modified concept indicates that the only way to truly save our world is to rediscover the divinity inherent in the earth, apart from or in addition to our religious and scientific conceptions of it. This requires a profound shift in our inner life in addition to our outer life, which will hopefully regain balance simultaneously.

### Restoring the Sacred

The earth is the vehicle by which the gods and goddesses seek the utmost regard of humanity, and if they are unsatisfied, they express their shadow sides, causing chaos and disorder. A way that we invite such chaos is to define the precinct or land around a church or temple or mosque as "sacred," inferring that the surrounding land isn't. Thus, we fail to recognize the sacred quality of the entire natural world, demeaning all of nature by assigning it a subsidiary role as a mute backdrop to our more important lives. This is a grave mistake. Unfortunately, humanity continues to abuse the memory of the spirits by desacralizing the earth, using it as raw material for our vision of dominance through materialism and further desecrating it to the extent that we are making our only home nearly inhospitable to all living species.

In order to restore the natural world to its proper place, we must encourage the view that all nature is sacred. In *Sacred Landscapes* you will see that although chapters describe certain archetypal manifestations of the sacred landscape, such as mountains, boundaries, gateways, and caves, many of the most powerful sites contain more than one, if not many or even all of these characteristics. Pyramids, for example, mark important points in the landscape, are oriented toward the cardinal compass directions, evoke sacred mountains in their shape, have inner passageways like caves, and are protected by guardians or enclosures. In this case, the sacred monument simultaneously functions on many different levels of perception while evoking earlier stages in the development of the sacred.

Our modern scientific and academic establishment tends to consider religion as a dangerous force that only prevails when reason fails.[5] At the other end, religious fundamentalists promote creationism and reject scientific explanations like evolution. I think it essential that the sacred be presented as a precursor to formal religion and science. We should not allow later dogma or pronouncements to redefine or negate the sacredness of these landscapes. We have to find a way to express our embrace of a spiritual and ecologically balanced "past-modern" world.

Although pyramids, stupas, sanctuaries, churches, temples, and mosques were built in sacred landscapes, it is the landscape itself that evokes the sacred. Formal religions had the sense to recognize and attempt to capture the sacred quality that the landscape possesses and to willfully dispose it. Let us therefore rediscover our ancient roots in these sacred landscapes and bring their wisdom into a world that sorely needs it.

---

A.T. Mann is an architect, author, and astrologer, who has written or co-written 20 books and has lived and lectured around the world. His website is: atmann.net. Lynn Davis's photographs have been shown internationally in 68 solo exhibitions, and are included in the permanent collections of the Museum of Modern Art (among other institutions).

*Garden, Beijing, China, 2001*

NOTES

1. Stephen H. Buhner, *The Secret Teachings of Plants: The Intelligence of the Heart in the Direct Perception of Nature* (Rochester, VT: Bear & Company, 2004), p. 150.
2. C.G. Jung, *Archetypes of the Collective Un conscious*, translated by R.F.C. Hall (London: Routledge and Kegan Paul, 1969), p. 6.
3. Ibid., p. 5.
4. Thomas Moore, *The Re-Enchantment of Everyday Life* (New York: HarperPerennial, 1997), p. 41.
5. See the recent books of professed atheists such as Sam Harris, Christopher Hitchens, and Richard Dawkins.

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# Engage and Change

## The Last Word ✶ The Reverend Canon Cindy Evans Voorhees

As I was preparing to fly east to Charlotte to chair the 2011 Faith & Form/IFRAA Awards jury, I had just received news from the National Episcopal Church that the numbers were in. The Episcopal Church is officially in decline. We are closing three churches a month and opening only one. That is the equivalent to losing one diocese every three years. This is not only sad news; it is "unsustainable," to use a current buzz word. And we are not the only ones. Every mainline denomination across America is hearing similar news. Even the non-denominational Evangelical churches are beginning to feel the pinch. I work with many mega-churches, and they are saying that they cannot keep their youth. The youth are telling them that they do not want to go to their parents' church where they are told one thing but see adults doing another. Ten years ago the average stay at an Evangelical church was eight years. Today, I am told, it is 18 months. There is definitely something in the air and it is "change."

In the last issue of *Faith & Form*, in this same space, a young woman stated that she did not see the church as relevant to her generation. To her mind, the church is stuck in the past and is not "engag(ing) the time we are living in." Leave it to a teenager to be profound! We adults know she is right yet we are still arguing over issues that, as a whole, society has accepted. Teens want an innovative and current Church that leads the conversation on global ethics, global warming, and global peace. And yet, I have found, they still want the Church to look like a church both inside and out. They want our beautiful buildings, our sacred liturgy, and our history (even the sometimes sordid history – think the Tudors and the Borgias on *Showtime*). They want what we Episcopalians call "the bells and smells." But they also want the Church to be transparent and honest in its dealings. Perhaps the Church needs a "Christian Spring"!

This is why I was pleased to see the many, many, beautiful projects submitted to this year's awards program. The quality and integrity of the buildings and sacred art were innovative and honest in their execution yet honored the historic traditions of each faith. Consideration for sustainable design, carbon footprint, and LEED design and construction were actively pursued in several cases. Artists incorporated contemporary mediums such as video into traditional themes that required the onlooker to become involved in their piece in real time. Young people submitted innovative projects that utilized technology yet were housed within monastic-like settings. All this gives me hope.

Unfortunately, we could not give everyone an award, but I found the submissions promising a greater future for the good of all faiths. We in the religious architectural, building, design, and art communities must meet "change" in new and prophetic ways that will engage the rapidly changing world while maintaining our history. After all, our call for centuries has been to "engage the time we are living in."

Cindy Evans Voorhees, Principal of Voorhees Design, Inc., is an Episcopal priest in the Diocese of Los Angeles.

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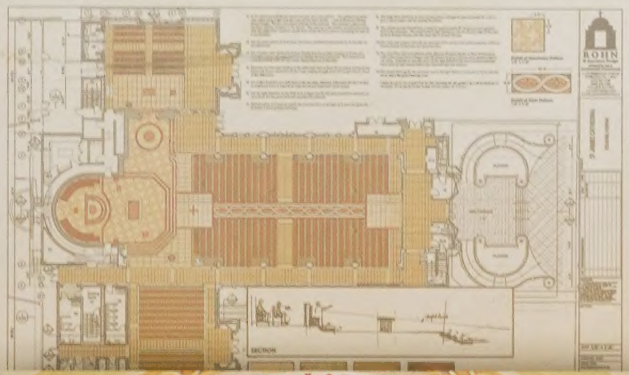

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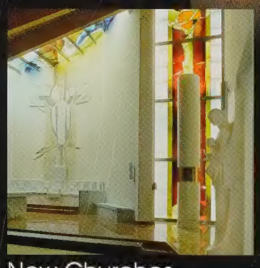

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